



INTRODUCTION

The process for developing a *General Management Plan / Environmental Impact Statement* for **New Orleans Jazz National Historical Park** began with meeting with the public and then collecting data and analyzing that data to develop a range of alternatives. The alternatives presented here represent a range of ideas about how to protect the resources and still provide for visitor use. This newsletter highlights and summarizes aspects of the future draft management plan, the draft purpose, significance, primary interpretive themes, and the draft alternatives including the preferred alternative.



BACKGROUND TO THE ALTERNATIVES

All alternatives for this park have been developed using some fundamental building blocks. These building blocks are the primary purpose of the park, the significance of the park, the primary interpretive themes (what visitors should know about the park), and the management goals. The park's legislation, public comments, NPS policy, legal requirements, and resource values were analyzed in the development of the following critical elements.

Purpose

The following statements describe the primary reasons for which the park was created. They influence management priorities and are central to decisions about how the park should be developed and managed.

The purposes of New Orleans Jazz National Historical Park are to

- preserve information and resources that are associated with the origins and early development of jazz in New Orleans
- enhance opportunities for visitors to experience and appreciate the sights and sounds of early jazz and the places where early jazz evolved
- interpret the origins, history, and progression of jazz

- promote and assist the education of students in various forms of jazz to perpetuate its evolution as a true American art form

Significance

New Orleans Jazz National Historical Park is significant because of the following:

- New Orleans is widely recognized as the birthplace of jazz, and the sites and structures associated with the early history of jazz remain in the city.
- Jazz is America's most widely recognized indigenous music art form; performance and appreciation of jazz is worldwide.
- Many distinctive social and traditional practices associated with the origins of jazz continue in New Orleans today.

Primary Interpretive Themes

Interpretive themes are ideas, concepts, or stories that are central to a park's purpose, identity, and visitor experience. Primary themes provide the framework for the park's interpretation and education programs and influence desired visitor experiences. They provide direction for planners and for designers of interpretive media such as exhibits, publications, and audiovisual programs. Below are themes that will receive major emphasis, with more detailed subthemes to be added during subsequent interpretive planning.

Music

- Jazz is America's most widely recognized indigenous musical art form.
- In the early decades of the 20th century, New Orleans-style jazz spread throughout much of the country and around the world. Distinct styles developed in cities such as Kansas City, Chicago, and New York. The progression of jazz included the development of musical forms popularly called swing, bebop, cool, modern, and fusion. Precise descriptions of these various musical forms differ among musicians, critics, historians, and listeners.

- Jazz has been an important influence on rock and roll, blues, country swing, classical music, movie sound tracks, and other popular music. The eclectic nature of jazz has resulted in jazz incorporating the influences of music from all around the world, such as Indian, African, Afro-Cuban, Spanish, European classical, and various Asian forms.

People and Society

- New Orleans jazz was created by countless people, including musicians, producers, technicians, and many others.
- From its origins to the present day, jazz has played an important social role in New Orleans.

Place and Places

- Jazz is a musical form that developed in America during the late 19th and early 20th centuries; New Orleans is widely recognized as a place where jazz originated.
- New Orleans's location as a seaport, along with its multicultural history, created an atmosphere in which jazz developed and flourished.

Management Goals

Management goals provide a framework that permits managers and planners to work together toward fulfilling the park purpose and ensure compatibility with NPS policies. These goals, grounded in the park's legislation as well as in its purpose and significance, are to

- provide the public with opportunities to learn about, appreciate, and experience New Orleans jazz
- support the continuation of jazz as a living cultural element in New Orleans and the nation
- provide the public with an understanding of the relationship of New Orleans jazz to the evolution of jazz
- promote a broad range of educational activities relating to jazz and its history, and establish



Jelly Roll Morton

jazz educational partnerships that expand public understanding and appreciation and provide training for students

- encourage and promote research in the origins and early history of jazz in New Orleans, and share this information with the public through interpretive programs, media, and performances
- promote a thorough understanding of the relevant physical resources that exist and their association with the origins, early history, and development of jazz in New Orleans and assist in their preservation and interpretation
- provide information, orientation, visitor services, and an environment where visitors will have safe and enjoyable experiences

DRAFT ALTERNATIVES

The National Park Service's planning process requires the assessment of alternative future conditions and management for New Orleans Jazz National Historical Park. Each alternative is built around an underlying concept that describes a possible future direction for the park. To focus comments, the Park Service has indicated a preliminary preferred alternative.

The *Draft General Management Plan/Environmental Impact Statement for New Orleans Jazz National Historical Park* describes three alternatives for visitor experience, interpretation, education, preservation, and park operations. In addition, this document contains recommendations that are common to all action alternatives, including interpretive themes and preservation actions. The document further evaluates the impacts of each alternative to provide an understanding of each action.

Alternative A describes the continuation of the current management direction at New Orleans Jazz National Historical Park. This provides a baseline for comparing the other two alternatives and is a requirement for environmental impact statements.

Alternative B emphasizes personal interpretive programs and performances in meeting the visitor service, education, and interpretive goals of the park. The visitor center would be in the Old U.S. Mint. That portion of the Mint used by the National Park Service would be renovated, with areas for visitor orientation, exhibits, and park offices. Also, space would be developed for performances, interpretive talks, and classroom education relating to jazz.

PUBLIC MEETINGS

New Orleans Jazz National Historical Park will host public meetings on the draft alternatives. Meetings will be held at the places and times as follows:

Tuesday, December 15, 1998. Treme Community Center, corner North Villere and St. Philip streets, 4-6p.m. and 7-9 p.m.

Wednesday, December 16, 1998. Algiers Regional Library, 3014 Holiday Drive, 3-5 p.m. and 6-8 p.m.

Thursday, December 17, 1998. Tulane University Music Auditorium, Dixon Annex, Recital Hall, 3-5 pm. and 6-8 p.m.

These meetings will provide an opportunity for dialogue about the draft alternatives. The National Park Service encourages each of you to participate in these meetings. There will be a short presentation to familiarize you with the content of the alternatives, followed by a time for comments and questions.

Alternative C, the Park Service's proposed action, would emphasize programs that will fulfill the park's purpose through extensive use of partnerships in the public and private sectors. In this manner the Park Service could best employ limited NPS funds by accomplishing many of the park's programs through various partnership arrangements. The thrust of this alternative would be that a basic level of service would be accomplished by the Park Service, but expanded interpretation, education, and preservation programs would be accomplished through partnerships that would provide the park with flexibility and vitality.

Following your review of these draft alternatives, comments will be addressed, modifications will be made, and a *Final General Management Plan / Environmental Impact Statement for New Orleans Jazz National Historical Park* or an abbreviated final plan will be prepared.

Availability of the Draft Plan

For those interested in reading the complete *Draft General Management Plan / Environmental Impact Statement*, copies of the documents have been sent to the following places for public review:

Algiers Regional Public Library, 3014 Holiday Drive,
New Orleans

John T. Christian Library, 4110 Seminary Place, New
Orleans

Latter Branch Public Library, 5120 Saint Charles
Avenue, New Orleans

Loyola University Library, 6363 Saint Charles Avenue,
New Orleans

New Orleans Public Library, 219 Loyola Avenue, New
Orleans

Southern University Library, Leonard S. Washington
Memorial Library, 6400 Press Drive, New Orleans

Dillard University Library, Will W. Alexander Library,
2601 Gentilly Boulevard, New Orleans

Amistad Research Center, Tulane University, Tilton Hall

University of New Orleans, Earl K. Long Library,
Louisiana Collection, Lakefront

Tulane University Library, Hogan Jazz Archives,
Howard-Tilton Memorial Library, 7001 Freret Street,
New Orleans

Xavier University of Louisiana Library, 7325 Palmetto
Street, New Orleans

Louisiana State Museum (The Mint), 400 Esplanade
Avenue, New Orleans

Louisiana State University Libraries, Baton Rouge

UPDATE ON NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK EVENTS

Cooperative Agreement

On April 7, 1998, Southeast Regional Director Jerry Belson signed the cooperative agreement between the National Park Service and the city of New Orleans. The agreement granted the National Park Service possession of the Jazz Complex and adjacent areas of Louis Armstrong Park to accomplish its congressionally mandated mission of interpreting and fostering the preservation of jazz in New Orleans.

Annual Uptown Street Festival

New Orleans Jazz National Historical Park provided sponsorship for the New Orleans Jazz & Heritage Foundation Annual Festival held on Saturday, March 28, 1998. This event provided an opportunity for more than 3,500 visitors to experience and participate in interpretive jazz performances.

Musical Connections

In partnership with the New Orleans Museum of Art, New Orleans Jazz National Historical Park cosponsored "A Cultural Fair." This program presented an interpretive exploration of drama, dance, and musical expressions as they relate to the social history connection between Haiti and New Orleans. The feature program took place on Sunday, April 5, 1998, on the grounds of the New Orleans Museum of Arts. A series of family oriented activities provided educational information about how the Calinda-Drum talk, the folklore of the Griot, the Bamboula world beat, and other music influenced jazz as it evolved to modern times.

AT&T Jazz Tour

In association with AT&T and the Southern Arts Federation, New Orleans Jazz National Historical Park sponsored the "Tour for Historical Black Colleges & Universities" at Southern University and Livingston Middle School on April 22, 1998. This program introduced more than 700 middle school-children, 65 secondary educators, and 2,356 visitors to the styles and illustrations of contemporary jazz.

1998 New Orleans International Music Colloquium

New Orleans Jazz National Historical Park, the New Orleans Jazz Commission, and Loyola University jointly presented "Roots and Revolution: The New Generation in Jazz Workshop" for scheduled groups and the public on April 22 and 23, 1998. Activities included a symposium on the revolution in jazz education and its origins and presentations on the Turks of the 1920s and 1930s. Other presentations included the "Third Generation of Jazzmen," "Modern Jazz in Post-World War II New Orleans," "The New Jazz Generation in France," and the "Future of Jazz Education."

Clarinet Workshop

New Orleans Jazz National Historical Park hosted its second annual free Jazz Clarinet Workshop, June 1-5, 1998, at McDonough #35 Senior High School. The workshop provided free clarinet instruction for young musicians. The objectives were to promote and assist in the education of young musicians by exposing them to many of New Orleans's most talented musicians and world-renowned clarinetists.

Summer Concerts

The 1998 Summer Jazz Concerts showcased the talent of New Orleans musicians by featuring several interpretive musical performances with audience participation. The concert series allowed the entire family to see, hear, and enjoy the sights, sounds, and places where jazz evolved in New Orleans. These interpretive presentations provided visitors the chance to learn more about the origins, early history, development, and progression of jazz. A variety of musical demonstrations were included in the scheduled performances, ranging from tradi-

tional to contemporary jazz. The series was held during June, July, and August 1998. The July 18th concert included performances by the Ed Perkins Quartet, the Charlie Miller Band, and Bamboula 2000. The August 1st concert included performances by Rudy & the Caribbean Funk Band, the Carl Marshall Band, and the Wes "Warm Daddy" Anderson Quartet. The series concluded on August 15th in Armstrong Park (Congo Square) with music by the Treme Brassband, the Matt Dillon Group, and Heritage Children.

Trails and Rails

The park will continue participating in the Trails and Rails program (created by Jean Lafitte National Historical Park and Preserve and Amtrak). New Orleans Jazz National Historical Park first participated in this program during the summer of 1997. The program consisted of interpretive jazz performances by music students from local universities aboard the Amtrak train running between New Orleans and Chicago.



Social and Pleasure Club member

New Superintendent

Ms. Gayle Hazelwood has been named the new superintendent for New Orleans Jazz National Historical Park according to Jean Lafitte Superintendent Geraldine Smith. Gayle has been an interpretive specialist in the Southeast Support Office for nearly a year. Before that she was chief of interpretation for six years at Martin Luther King, Jr., National Historic Site. She also served nine years at Cuyahoga Valley National Recreation Area. This is her first park superintendency.

New Employee

New Orleans Jazz National Historical Park has a new seasonal employee, Mr. Porgy Jones. Mr.

Jones has a strong education background in the fields of marketing, business, management, and civil law. He is an accomplished jazz musician and has performed with legends such as Ray Charles, Horace Silver, and Art Blakey. Porgy assisted the NPS staff in implementing interpretive jazz education programs throughout this past summer.

Mr. Jones is the founder of the Contemporary Jazz Workshop Program, which instructs underprivileged youth about their musical and cultural heritage. Mr. Jones is also the owner of Safari Production Inc., which provides promotion and marketing for conventions, travel agents, and bus tours throughout Louisiana.



Original Dixieland Jazz Band